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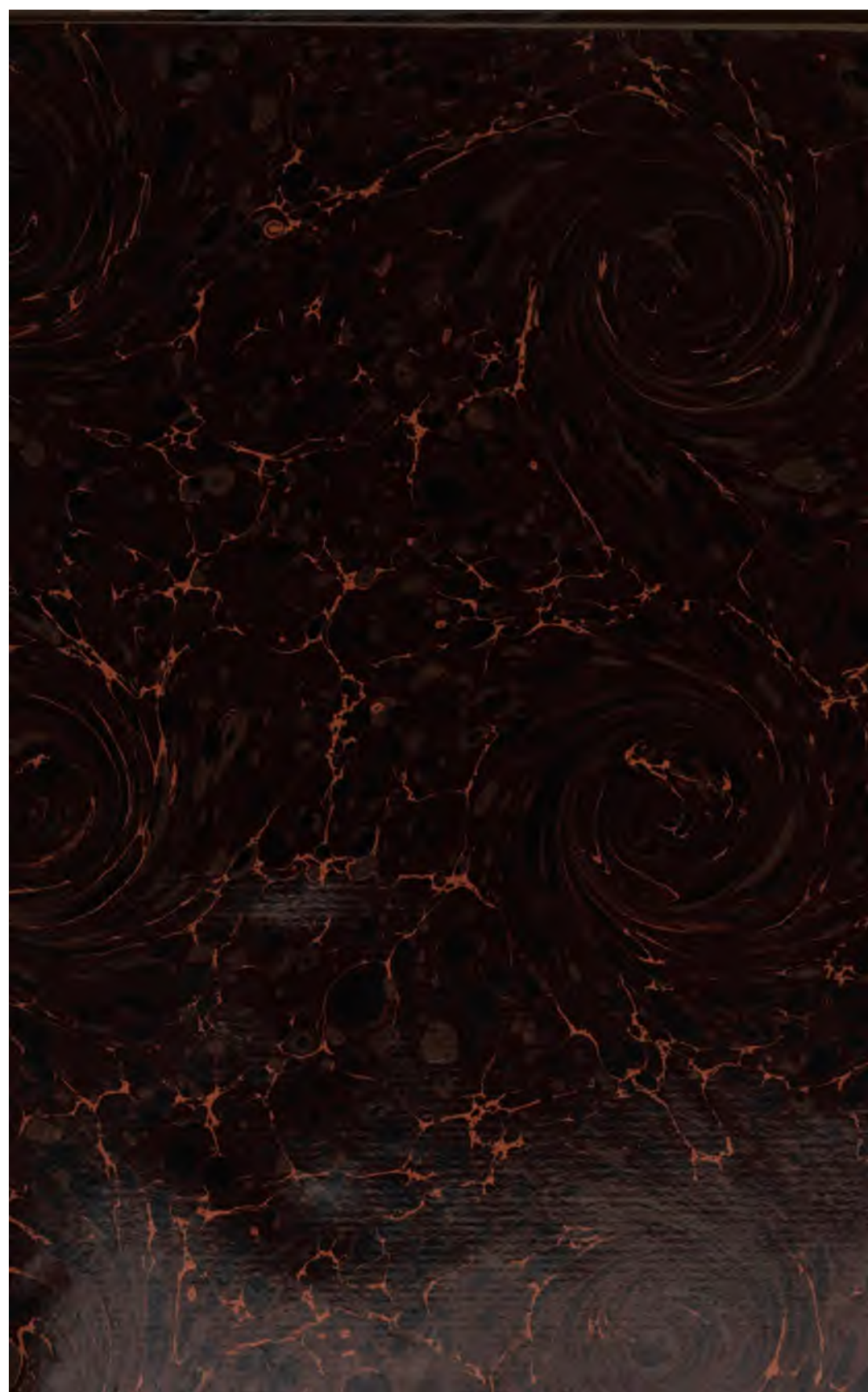
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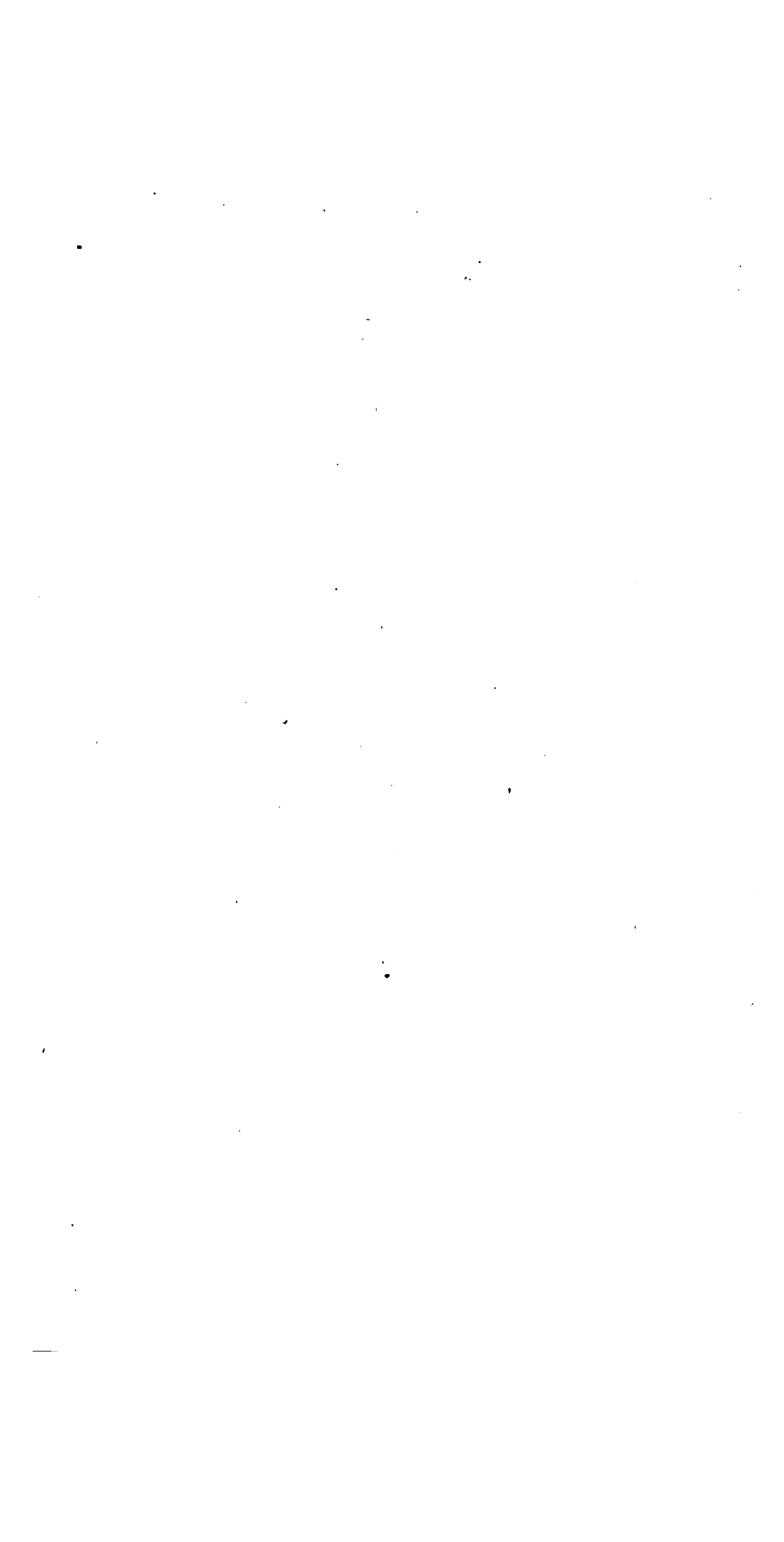
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HAND-LIST

OF

FRAMED DANTE PICTURES.

PORTRAITS OF DANTE.*

I — Bargello Fresco.— Portrait of Dante, commonly ascribed to Giotto. Chromo-lithograph, published by the Arundel Society, 1859, from a sketch made by Seymour Kirkup previous to the restoration.

Vasari, in his life of Giotto, writes as follows: "Among the portraits of this artist which still remain, is one of his contemporary and intimate friend, Dante Alighieri, who was no less famous as a poet than Giotto as a painter. . . . This portrait is in the chapel of the Podestà in Florence; and in the same chapel are the portraits of Ser Brunetto Latini, master of Dante, and Corso Donati, an illustrious citizen of that day."† Still earlier references to this portrait are found in the writings of Filippo Villani and Giannozzo Manetti. The portrait occurs in a *Gloria* or *Paradise* where, according to the custom of the time, learned and renowned men are grouped at the foot of a painting in which saints and cherubim pay homage to God. With the decay of interest in art and letters in the seventeenth century, the building containing this precious fresco was converted into a prison, called the Bargello, and its wall-paintings were covered with a coating of lime. In the beginning of this century a number of endeavors were made to uncover this fresco, but not until the affair was taken hold of by R. H. Wilde, G. A. Bezzi, and Seymour Kirkup, did they meet with success. The portion of the fresco containing the portrait of Dante was uncovered July 21, 1840,—not 1841 as it is stated on the above plate. It is said that in the haste and excitement incident to the work, a nail which had been driven into the wall was pulled out (instead of being cut off), and it took with it a piece of the plaster and the eye of the very portrait which was the occasion of all the search. In restoring the portrait, Antonio Marini, who had charge of the work, painted too small an eye, and altered the whole expression of the face by

* With the exception of Nos. 15, 16, 17, the portraits entered in this list are reproduced in Kraus, "Dante, sein Leben und sein Werk," 1897, pp. 161-202.

† In consequence of this statement the two figures at Dante's side (see No. 2) are popularly identified with Brunetto Latini and Corso Donati, but Vasari does not say that the three were grouped together.

slight changes in the contour and very decided changes in the color and in the treatment of the head-dress and gown.

There has been much dispute concerning both the date and the painter of this fresco. From its containing Dante's portrait we must conclude that it was painted either before his exile in 1302 or after his death in 1321, for no artist would have dared to thus honor him during the intervening years when he was under the ban of the party in power. Another important factor in fixing the date of the painting is the identification of one person in the fresco who by his dress shows himself to be a French prince. If the latter is taken to be Charles of Valois, then the fresco must be regarded as commemorating the latter's stay in Florence in 1301-02. Such is the opinion most widely current, maintained notably by Crowe and Cavalcaselle. But the reception with which Charles met in Florence was hardly such as to be commemorated on the walls of her public buildings. J. R. Sibbald in his account of the portrait, prefaced to his translation of the *Inferno*, argues for the date 1326 and the occasion of the visit of Charles Duke of Calabria, the eldest son of King Robert of Naples, and great-grandson of Charles of Anjou, as that celebrated in the picture.

G. Milanesi and L. Passerini, when requested by the Minister of Public Instruction in 1864, to report upon the authenticity of the existing portraits of Dante, expressed themselves of the opinion that the Bargello fresco could not have been painted by Giotto. They fixed upon Taddeo Gaddi, the godson and favorite pupil of Giotto, as the probable artist. This ascription was based on the similarity existing between the whole composition of the Bargello fresco and that in the Rinuccini chapel in Santa Croce, at that time thought to be by Gaddi. The latter work is today, however, ascribed to Gaddi's pupil, Giovanni da Milano, and consequently, if we accept the arguments of Milanesi and Passerini, the ascription of the Bargello fresco to Taddeo Gaddi must be given up or shifted, with that of the Rinuccini chapel frescoes, to Giovanni da Milano. In a second report, Milanesi and Passerini aimed to show that Giotto painted his own portrait and that of his friend Dante on a wooden tablet, which for a number of years stood on the altar in the chapel of the Podestà, and that from this tablet the portrait of Dante may have been copied on the wall. They would put the date of the fresco as late as 1337.

"That the portrait of Dante, whether painted by Giotto or by one of his pupils, was derived from a sketch by the great master seems altogether probable. It is the most interesting portrait that has come to us from the Middle Ages. In the dignity, refinement, sweetness, and strength of its traits it is a worthy likeness of the poet of the *New Life*." — C. E. NORTON, in the *Century*, April, 1884, vol. xxvii, p. 956.

2 — *Same; restored.* — Photographic enlargement by F. Hollyer.

3 — *Same; restored.* — Water-color copy by Carlo Facchinetti.

4 — *Naples Bust.* — Photograph by Sommer, of Naples, from the original bronze in the Museum of Naples.

A comparison of this face with the bust and mask mentioned below (Nos. 7, 8), shows at a glance that the two must have had a common origin.

5 — *Same.* — Photograph by F. Hollyer of a copy of the Naples bust. Taken from the cast in the Kensington Museum.

A full-size copy of the bust, in bronzed plaster, is found in the Cornell University Library over the middle entrance to the west stack. A much reduced copy is in the locked-press on the third floor of the stack. The head of Dante (A) in the south bay on this same floor is but a section of the Naples bust, from a somewhat worn mould. Of the other casts in this same bay, the one (B) is apparently nothing but a copy cut at a different angle (the statement cut into the plaster to the contrary); the other (C) is from a modern bust, the face of which is modelled after that of the Naples bust.

6 — *Same.* — Lithograph from crayon sketch of the head, by D. V. Wilcox. Made for the Art Students' League of Buffalo.

7 — *Torrigiani Bust.* — Photograph by Alinari of the colored plaster bust in the Uffizi Gallery, formerly in the Palazzo del Nero, Florence.

It is more than probable that this and the Naples bust (No. 4) go back to one common source, but what that original was, whether in plaster, marble, or bronze, and how true a representation of the features of Dante, it is impossible to say.

8 — *Mask of Dante.* — Photograph, giving full-face and profile view, of a plaster cast from the preceding, formerly in the possession of Seymour Kirkup.

"The greatest surprise is to be expressed on seeing how the majority of those [who have written on the portraits of Dante] have believed and still seriously believe that the so-called 'mask' was made directly from the body of Dante, on his death-bed, that is, at Ravenna in September, 1321! Such an opinion represents artistically the most amusing of anachronisms, inasmuch as no workman of that time ever thought of taking impressions from dead bodies.* But this is not all; let us examine the plaster mask or one of the reproductions. The furrows of the hair in the eyebrows and on the temples are not sharp, stiff, and true, but the evident groove of the sculptor's tool; there is no closing of the eyelids nor indication of eye-lashes, but the eye is open and full; the jaw does not stand out from under and around emaciated lips, but the line is free, elegant, and delicate, as seen in the work of an able modeller.

"Then, too, how can one suppose that in the real death-mask the ear-tabs of the cap were also delineated? How can one suppose that the artist spread the plaster or clay over the cloth of the cap? Lastly, how can one imagine that an object so precious, nay sacred, as the imprint of the very face of the poet, remained unknown to all the artists and to all the historians flourishing during almost two centuries, and, although in plaster, was preserved for more than five hundred years?

"Yet, these things, so obvious, so simple, were not thought of or not frankly stated by the many who have written about the 'mask;' and the learned men who made the report on the discovery of the bones of Dante *compared it with the head of the skeleton of the divine poet.* Furthermore, the well-known sculptor, Lorenzo Bartolini, found in the *relaxation of the muscles and in the eyes unequally closed* 'clear indications of recent death'! But we must hasten to observe that not daring to declare that it was a true mask, because indeed he saw the impossibility of it, he added that that cast might also come 'from some old bust modelled from the mask

* This assertion is disputed.

taken at first hand from the face of the poet,' and Cappi entertained his doubt." — Translated from C. Ricci, *L' ultimo rifugio di Dante*, 1891, pp. 279-280.

9 — Domenico di Francesco, called Michelino. — [Dante and his poem.] Photograph by Alinari from the fresco in the Cathedral of Florence, commissioned in 1465 on the occasion of the two-hundredth anniversary of Dante's birth.

In the centre of the picture stands Dante, holding a book, on the open pages of which are inscribed the first six lines of the *Commedia*. To the right is a view of Florence; to the left is pictured hell and purgatory, while in the heavens above is represented paradise. The Latin verses at the bottom are ascribed to Bartolommeo Scala.

10 — Portrait from the Riccardian Codex 1040. — Photograph of the portrait adjudged the most authentic by the governmental commission of 1864, consisting of G. Milanesi and L. Passerini.

The verdict of the Commission has not been accepted by scholars generally. The portrait dates probably from the second half of the fifteenth century.

11 — Luca Signorelli. — Portrait of Dante, in the Chapel of S. Brizio in the Cathedral of Orvieto. Dates from 1500-01. Water-color copy by an Orvieto artist.

12 — Raphael Sanzio. — Head of Dante. Photograph by Alinari of a section of the fresco in the Vatican, entitled "Disputa del Sacramento." Painted in 1508.

13 — Raphael Sanzio. — Head of Dante. Photograph by Alinari of a section of the fresco in the Vatican, entitled "Il Parnaso." Painted in 1511.

14 — Raphael Sanzio. — Full-length figure of Dante, — a study for the preceding.* Photographic facsimile by the Autotype Co., London, from the original drawing in sepia in the Albertina, Vienna. Signed "R. Urbino."

15 — Portrait attributed to Raphael Sanzio. — Phototype made for Berthier's edition of the *Commedia*, vol. i, 1892-[97]. The original is an oil-painting on a panel measuring 17¾ by 12½ inches.

Mr. Morris Moore, into whose possession the portrait came in 1857, believed it to have been copied by Raphael from the Bargello portrait (Nos. 1-3). The face in the present portrait, however, is turned to the right, there is a laurel crown above the cap, and the cloak is fastened with two peculiarly shaped bows, — three points of detail in which it differs from the Bargello portrait. Mr. Moore claimed that the panel was painted for Raphael's friend, Cardinal Bembo, and from the latter's family

* For a woodcut of this see *Gazette des Beaux-Arts*, 1859, tom. iv, p. 201.

Pia de' Tolomei, whose spirit Dante meets in Purgatory among those who had put off repentance until overtaken by a violent death, was a lady of Siena, who had married Nello della Pietra. Nello, either because his wife had committed some fault, or because he suspected her of infidelity, or, perhaps, because he wanted to get rid of her so that he might marry the beautiful Margherita de' Conti Aldobrandeschi, the widow of Guy de Montfort, conducted Pia to his castle in the pestilential sea-coast district known as the Maremma, and in some way brought about her death. Commentators and historians differ in their accounts both as to the reasons for and the method of the husband's act. Dante does not inform us on the matter; he says all that he cares to tell in a few lines:—

“ Ah! when on earth thy voice again is heard,
And thou from the long road hast rested thee
(After the second spirit said the third),
Remember me who am La Pia, me
From Siena sprung and by Maremma dead.
This in his inmost heart well knoweth he
With whose fair jewel I was ringed and wed.” *

Purgatorio, v. 130-136.

“ In front of her lie her breviary and letters, beside a bronze sun-dial, with figured on it the angel of time wheeling the sun; and beyond these are the battlemented walls, looking out upon the Maremma marshes, close under the ramparts of which are laid the steel lances of her husband's guards, with his red banner lying upon them. Behind her are finely drawn and painted ivy-leaves in clustering tendrils, and above her fig-leaves painted with the same exquisite finish as those in the picture of *La Donna della Finestra*. On the ramparts a bell is tolling in dismal, funereal tones, sending its melancholy clang across the lifeless Maremma, over which, and just above the mouldy battlements, some black ravens hover and sweep with ominous caws. The artist has fully succeeded in his aim,—that of charging the composition with the insidious deathliness and depressing gloom of the Maremma, and of impressing upon the spectator that sense of indignant pity for the young and beautiful La Pia which Dante experienced when, with his guide, Virgil, he passed through the shadows of Purgatory.” — WILLIAM SHARP, *D. G. Rossetti*, 1882, pp. 263-264.

25 — *Same*. — Photograph of a finished study in oils for the head of La Pia. Published by W. A. Mansell & Co.

26 — *Same*. — Photograph of an earlier crayon version of La Pia (1866), in the possession of Lady Betty Balfour. From a private negative.

27 — D. G. Rossetti. — Francesca da Rimini. Triptych. Photograph by F. Hollyer, from the original water-color of 1862, formerly in the possession of Mr. Leatheart, and exhibited at the Royal Academy in 1883.

“ A replica, differing considerably in color and never retouched, belongs to Mr. George Rae,† while the first pencil study is, or was, owned by Mr. Ruskin. It is in

* Translated by D. G. Rossetti and painted on the frame of the original picture.

† Exhibited at the Burlington Club in 1883. For a reproduction of it, see F. G. Stephens, *D. G. Rossetti*, 1894, p. 59.

